



THE UNIVERSITY *of* EDINBURGH

Edinburgh Research Explorer

"Kontakte - electronic music" sound projection

Citation for published version:

Williams, S & Stockhausen, K, "*Kontakte - electronic music*" sound projection, 2015, Performance, Edinburgh.

Link:

[Link to publication record in Edinburgh Research Explorer](#)

Document Version:

Peer reviewed version

General rights

Copyright for the publications made accessible via the Edinburgh Research Explorer is retained by the author(s) and / or other copyright owners and it is a condition of accessing these publications that users recognise and abide by the legal requirements associated with these rights.

Take down policy

The University of Edinburgh has made every reasonable effort to ensure that Edinburgh Research Explorer content complies with UK legislation. If you believe that the public display of this file breaches copyright please contact openaccess@ed.ac.uk providing details, and we will remove access to the work immediately and investigate your claim.



Neither the time nor the energy (2015)

This piece is part of on-going work on three fronts. First, the integration of the cardboard box into my electronic musicking, as a means of control as well as sound material. Second, the dynamics of performing-time and composing-time specification. Third, the fuzzy boundaries between systems that exist as instruments, co-players or musical works. In short, I have only marginally more of an idea than you of what might happen. But there will probably be three audibly distinct movements, and it will be about twelve minutes long.

Armin Sturm is a double bass player and improviser based in Glasgow. *Insects* is an improvisation piece based on cyclical metamorphic patterns following hexapod developmental paradigms. Insects are musical animals but we have difficulties understanding them. Scientists think that we have common ancestors, but these are unknown and must have lived before the cambrium (~540 million years ago)...

Karlheinz Stockhausen (1928 -2007)

A key figure emerging from post-war Germany, Stockhausen composed acoustic as well as electronic music throughout his entire career. He was the director of the West Deutsche Rundfunk Studios for Electronic Music, Cologne where he produced some of most groundbreaking electronic music of the 1950s and 1960s.

Kontakte (1960) was realised between 1958 and 1960 with the help of Gottfried Michael Koenig, who later went on to direct the Institute of Sonology in Utrecht and was himself one of the first composers to use voltage controlled synthesis and computers in music. Stockhausen and Koenig laboured for countless hours in the studio, first analysing various percussion sounds (skin, metal, wood) and then trying to re-synthesize such sounds types using an impulse generator, noise generator, sine wave generator and various filters. The scale of this work is mindboggling considering the basic nature of the electronic raw material available at the time, and the level of detail that went into the composition and construction of each sound atom allows the piece to still sound fresh over 50 years after it's production. The piece lasts 35 minutes.

CONCERTS

AT THE UNIVERSITY

SPRING—SUMMER 2015

Metamorphoses

Tuesday 3 February 2015

7pm

Roxy Assembly

Martin Parker - *Vertebrae* for live electronics (2014)

Adam Linson - *Cryptogamic Sporules I* for live electronics (2014)

Owen Green – *Neither the Time nor the Energy* for cardboard box and live electronics (2014)

Armin Sturm - *Insects* for ensemble (2012)

Interval

Karlheinz Stockhausen – *Kontakte* for 4-channel tape (1960)

DIALOGUES



The Leverhulme Trust



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Performed by Martin Parker, Adam Linson, Owen Green, and Grey Area.
Sound Projection: Sean Williams, Alex Fiennes
Audio Systems Technician: Alex Fiennes

Grey Area:

Emma Lloyd - violin

Owen Green - bowed box

Sue McKenzie - saxophone

Armin Sturm - double bass

Shiori Usui - piano frame and voice

Sean Williams - synthesizer and sound projection

New work for live electronics and acoustic instruments and things, combined with a larger group improvisation structured by way of Armin Sturm's *Insects* piece, with a finale from the 1950s in the shape of Karlheinz Stockhausen's *Kontakte* for 4-channel tape. All of these pieces explore the boundaries between electronics and acoustic sound, with many of them merging one with other, transforming between media, and displaying hybridised ontologies.

This is the latest in our series of concerts loosely based around the work of Karlheinz Stockhausen. We have previously presented solo piano, tape music, live electronics, and ensemble pieces by Karlheinz Stockhausen, György Ligeti, David Johnson, Yoko Ono, and Sean Williams, and are delighted to add three new names to this list which combines electronic music from the 1950s with experimental music from the present day.

This concert features new compositions for solo live electronics by Martin Parker, Adam Linson and Owen Green, a structured improvisation for ensemble by Armin Sturm, and Karlheinz Stockhausen's monumental four-channel electronic piece *Kontakte* from 1960. Sturm's piece uses the life cycles of insects as the inspiration for each performer who must decide whether to express a metamorphic or a simple enlargement growth process over several notional years. Stockhausen drew on analyses of wood, skin, and metal percussion instruments, resynthesizing similar timbres, and combining these with entirely non-organic sounds to produce the 34 minute electronic music in four channels *Kontakte*. The piece can also be

performed with piano and percussion, but this performance is the version for tape only.

Martin Parker is a composer, improviser and sound artist. More information about his work is available online: www.tinpark.com.

'*vertebrae*' is a live electronics improvisation for sounds and computer - ca.6min

This project takes its name from the model upon which it is very loosely devised, the human spinal column. Movements and flexes in one area cause referring movement in others though this is often unseen and unconscious. The sound processes in this system are all interconnected, changes in one domain have an effect on some of the others. Tonight's performance will be driven by a multitouch graphics tablet and microphones.

Adam Linson is active internationally as a double bassist, improviser, composer, and scholar, who performs acoustically and with live electronics, solo and in a wide variety of ensembles, and can be heard on several critically acclaimed albums. He also designs, develops, and performs with real-time interactive computer music systems. He has published on a range of topics including the ecological psychology of improvisation, the philosophy of art and artificial intelligence, and the historiography of music technology. He is currently a Research Associate at the University of Oxford, Faculty of Music, where he is conducting research on attention, perception and action in improvisation.

Cryptogamic sporules I (2014)

Double bass samples and live electronics form the basis of elastic fragments undergoing gradual and rapid mutation in this study of self-replication and dispersal.

Owen Green is a composer-improviser who focuses on electronic music. He is active in a number of groups, including Sileni (improvised doom-crunk hip-hop), Tr-i/o-fon (live laptops) and the large improvising ensemble EdImpro. Recent projects have included *Perch* with Stephen Deazley and Conflux; *Limits to Growth*, a mutating sound installation with Martin Parker, and a new Sileni recording released on Black Lantern music. Owen also teaches sound design and electronic music at the University of Edinburgh.